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# THE FORMAN COLLECTION.

## "CAXTON HEAD" CATALOGUE

OF A PORTION OF THE COLLECTION OF

EGYPTIAN, GREEK, and ETRUSCAN

# Antiquities,

AND

# Objects of Art of the Renaissance, &c.

Formed by the late W. H. FORMAN, Esq.

NOW OFFERED FOR SALE BY

## J. & M. L. TREGASKIS,

*At their House of the Sign of the Caxton Head,*

## 232, HIGH HOLBORN, LONDON, W.C.



\* \* During Mr. FORMAN's life-time the collection was housed in the Proprietor's home, at Pippbrook, near Dorking; and at his death passed first into the hands of his Sister-in-law, Mrs. BURT, and afterwards into those of his Nephew, Major A. H. BROWNE, of Callaly Castle, Northumberland.





## EGYPTIAN ANTIQUITIES.

**1431 An Unrolled Papyrus**, written in the small hieratic writing of the XXII. dynasty, circa B.C. 1000, with funeral formula and illustrations in colours, for a man, probably a Priest of the Theban Amen, named "TA-KHRED-HERU SON OF THE LADY KHEB-AHY," 11ft. 3in. long by 13½in. wide, in black moulded frame, glazed, 12ft. long by 1ft. 10in. wide, **30 guineas**

*This beautiful relic and illustration of the ancient Egyptians' customs and belief, contains the following chapters of the BOOK OF THE DEAD:—*

- Chap. cxii.— *The Chapter of Knowing the Souls of Pe.*
- Chap. cxiii.— *The Knowing of the Souls of Nekhen.*
- Chap. cxv.— *The chapter of the coming forth into Heaven.*
- Chap. cxvii.— *The Chapter of Receiving Paths in Re-stau.*
- Chap. cxix.— *The Chapter of coming forth into Re-stau.*
- Chap. cxxv.— *The Chapter of Entering the Hall of Maati.*

*Each Chapter is illustrated by its proper vignette, beautifully painted in colours. The vignette to Chap. cxxv. is 16¾in. long by 10in. wide, and shows Osiris seated in his shrine, before him stands Ta-Khred-Heru with upraised arms between two figures of Maat, the Goddess of Truth, whose heart is being weighed in a balance by Anubis, the God of the Dead, while Tahuti stands by and records the result in writing upon a tablet, which he holds in his hand.*

*Following this scene is a good clear copy of the celebrated NEGATIVE CONFESSION in which the deceased declares, among other things:—"I was not noisy of speech.—I was not deaf to the words of Truth.—I was not of a prating tongue.—I dealt not fraudently.—I troubled myself only with mine own affairs."*

**1432 An Unrolled Papyrus**, written in hieroglyphic characters, containing Chapter cxxx. of the BOOK OF THE DEAD, written for "THE LADY OF THE HOUSE, THE CHANTRESS OF AMEN-RA, KING OF THE GODS, AU-SE-ANKH," xxii. dynasty, circa B.C. 1000, 7ft. 6in. long, 9in. wide, in black moulded frame, glazed, 8ft. long, 14in. wide, **22 guineas**

*Another very interesting and rare form of funeral papyrus, containing besides Chapter cxxx. of the Book of the Dead, "The Chapter of making strong the Khu," a number of illustrations from the BOOK OF THE DUAT, like those painted upon the walls of the tombs of the Kings at Thebes, presenting scenes of the deceased in the Duat or under world.*

**1433 Funeral Stele**, limestone, arched top, with figures in *cavo-relievo*, and deeply cut inscription. In the upper part the deceased and his wife seated, smelling lotus flowers, before an altar with offerings, and the brother of the deceased, standing, with the inscription: "THE CHIEF [AMEN]-EM-HAT" and his wife "THE LADY OF THE HOUSE HENUT, JUSTIFIED," made by "HIS BROTHER WHO MAKES TO LIVE HIS NAME, THE SCRIBE SENU."

*Beneath this are figures of three sons seated smelling lotus flowers, before an altar with offerings, and their names; to the right, KA-EM-NETES; centre, [AMEN]-EM-APT; to the left, [AMEN]-HUI.*

*In the lowest part the inscription;—"A ROYAL OBLATION TO OSIRIS, PRINCE OF ETERNITY, THE GREAT GOD WITHIN THE WEST, THAT HE MAY GIVE *perkheru* OFFERINGS OF BREAD, BEER, OXEN, GEESE, FINE LINEN, WAX, AND ALL FLOWERS, AND ALL GOOD AND PURE THINGS UPON WHICH THE GODS LIVE TO THE KA OF THE CHIEF AMEN-EM-HAT. Framed and glazed, 18¼in. by 12½in. 20 guineas.*

*A very interesting specimen of an early 18th dynasty stele bearing the defacements of the name of Amen made during the reign of the heterodox King Akh-en-aten.*



EGYPTIAN ANTIQUITIES.—*Continued.*

**1434 Hawk of Horus**, carved wood covered with a kind of gilt gesso, plumage in relief, the head surmounted by the sun disc; on oblong base also gilt. Very rare and in fine condition;  $8\frac{3}{4}$ in. high, base  $6\frac{1}{2}$ in. by  $2\frac{3}{4}$ in.

**10 guineas**

**1435 Parure**, formed of ancient Egyptian beads, comprising a necklet and a pair of bracelets with gold mounts and attachments of modern workmanship; necklet 25in. long; bracelets  $8\frac{1}{4}$ in. long; the set **13 guineas**

*The necklace consists of six oval groups of glazed pottery circular beads in cream, green, blue, dull red, brown and purple, each group separated by a globular glass bead with coloured design, the centre one being large and fine, joined by four gold beads; the clasp is of fine gold, oval in shape, enclosing a green glazed scarab with inscription, set on a swivel. The Bracelets are strung with similar glazed pottery beads set in rows so that the colours form chevrons, and are fastened to the clasp by four gold beads; each clasp is oval, with a large scarab, one green, the other blue.*

## BRONZES.

**1436 Bronze Mortar**, Flemish, very finely cast and decorated round the centre with a band of grotesque animals, masks, and arabesques in relief, and round the outer part of the rim with the following inscription:—✠ PETRUS. VANDEN GHEIN ME FECIT, MCCCCCLII. 5in. high by  $6\frac{5}{8}$ in. dia., **10 guineas**

**1437 Bronze Statuette** of a heavy War Horse, finely modelled and nicely patinated, Italian 16th century work,  $8\frac{1}{2}$ in. high, on ornamental pedestal, gilt moulded base and cap, black sides with gilt ornament, total height  $13\frac{1}{2}$ in., **12 guineas**

**1438 Bronze Statuette**, An Augur, enveloped in drapery, which allows only the face and hands to be seen; in the right hand the crooked staff, *lituus*, used for marking off the sky into divisions for divination. The figure is robed in a chiton which descends to the booted feet, over which is the *trabea* passing over the head and falling in straight folds in front. Cast solid and probably not later than the 6th century B.C.,  $5\frac{1}{2}$ in. high, mounted on square oak block, **20 guineas**

**1439 Bronze Statuette**, one of the companions of Ulysses whom Circe transformed, a rudely modelled nude male figure with the head of a pig. In the right hand a sword is held, point down, in the left arm is a forked implement the purpose of which is not clear,  $2\frac{3}{4}$ in. high, **25/-**

**1440 Bronze Statuette**, a woman, standing wearing a chiton which descends to her booted feet, and over it a mantle thrown over the left shoulder and decorated with an edging of dots, her hair confined in a *stephané*; both hands extended, the right hand holding an apple; nicely patinated;  $3\frac{1}{2}$ in. high, **3 guineas**

**1441 Bronze Statuette**, A Jumper, a nude athlete standing with arms by sides holding two *halteres* (jumping weights), one in each hand,  $3\frac{1}{2}$ in. high, **£1 5s**



## BRONZE IMPLEMENTS.

1442 **Palstave**, very broad blade, slightly curved cutting edge, the base having crescent-shaped terminations on each side of the flanges, the flanges of straight form with crescent-shaped stop ridges strengthened at the point of junction with the blade with extra ridges in bold relief; Italian;  $7\frac{3}{4}$ in. long  $3\frac{3}{4}$ in. wide at cutting edge; £4 10s

1443 **Palstave**, long, narrow, almost straight form, very thick section in centre, flanges almost in centre of length hammered over and almost meeting; very finely covered with rich green patina;  $8\frac{1}{4}$ in. long; £4 10s

1444 **Palstave**, broad blade tapering towards the base, the flanges rounded and projecting beyond the base of the blade, narrow deep stop ridge;  $7\frac{1}{4}$ in. long,  $3\frac{1}{2}$ in. wide at cutting edge; £2 10s

1445 **Palstave**, blade tapering towards base, flanges at the end hammered over and almost meeting, single loop at the end, a very fine specimen;  $6\frac{1}{4}$ in. long; £1 12s 6d

1446 **Palstave**, tapering blade with curved sides, plain flanges, faintly defined stop ridge;  $5\frac{3}{4}$ in. long; 18/6

1447 **Socketed Celt**, Irish, one loop, with raised corded pattern just below the mouth of the socket;  $4\frac{1}{4}$ in. long; £1 5s

1448 **Socketed Celt**, Irish, one loop, fluted lines under the mouth of socket,  $3\frac{3}{4}$ in long; 1 guinea

1449 **Socketed Celt**, Irish, one loop, very round cutting edge, raised and sunk lines round mouth of socket;  $2\frac{5}{8}$ in. long; 17/6

1450 **Spear Head**, leaf shaped blade, circular tapering midrib and socket with two rivet holes;  $7\frac{3}{4}$ in. long; £1 5s

1451 **Spear Head**, the blade of tapering leaf form, the midrib of hexagonal section, socket slightly ovoid with two rivet holes, on centre of midrib and each side of the blade finely engraved chevrons, bolder chevrons at the base of the blade, and a dotted pattern on the socket; an important and perfect specimen,  $7\frac{1}{4}$ in. long, 5 guineas

1452 **Spear Head**, leaf shaped blade ornamented with line on either side, tapering ovoid midrib, the socket decorated with a crescent pattern of four lines and small vertical lines between; two rivet holes. fine emerald green patina;  $5\frac{7}{8}$ in. long; 3 guineas

1453 **Spear Head**, probably Italian, the socket and midrib of slightly ovoid form, the blade perforated on each side at the base, and two rivet holes in socket;  $10\frac{1}{8}$ in. long; 2 guineas

1454 **Spear Head**, very similar to the foregoing with two rivet holes in the socket, but no perforations in blade,  $8\frac{1}{2}$ in. long; £1 10s



## ENAMEL.

1455 **Limoges Enamel**, oblong medallion, painted with half length figure of St. Placidus wearing cowl, and carrying crozier, and book with palm, upon a pale blue ground within an oval ; the border composed of arabesques in relief, painted *en grisaille* and outlined with gold upon a black ground,  $7\frac{5}{8}$ in. by  $9\frac{1}{2}$ in. in gilt frame 12in. by 14in., **12 guineas**

## GLASS.

1456 **Amphora**, small, two handles, pointed base, blue transparent paste decorated with volute band of opaque yellow running from the neck down the body, below it a band of yellow and turquoise blue chevrons, and below that two lines of yellow and turquoise blue ;  $3\frac{1}{8}$ in. high, **5 guineas**

1457 **Amphora**, small, two handles, pointed base, white opaque paste, purple edge to rim, the body decorated with lines and chevrons in purple ;  $2\frac{3}{4}$ in. high, **3 guineas**

1458 **Ampulla**, small, bulbous body, long neck, a very shapely little piece with fine violet irisation, 3in. high, **£1 10s**

1459 **Ampulla**, compressed pear shape, short neck with broad rim, two loop handles with dentated bands extending almost to the base ;  $2\frac{1}{2}$ in. high, **1 guinea**

1460 **Cup or Bowl**, of greenish hue, slightly grooved around rim, the outside decorated with spiral godrons, very handsome and partly iridized ;  $1\frac{7}{8}$ in. high  $4\frac{1}{8}$ in. dia., **2 guineas**

1461 **Vase**, bulbous body, short neck with broad outcurved rim ornamented with a series of loops placed zigzag from rim to shoulders ; opalescent in hue ; 3in. high, **£2 10s**

## GOLD ORNAMENTS.

1462 **Central American Pendant**, gold, a squat nude male figure holding a rope, with a ribbon ornament springing from the head terminating in double volutes at each end, a sign emblematic of speech producing ; probably a deity, the lower part of the body cleft forming a rattle with small ball inside ;  $1\frac{5}{8}$ in. high ; **9 guineas**

1463 **Etruscan Fibula**, pure gold, the bow covered with a raised pattern of spiral ribbon, the pin guard decorated with very delicate grain work in pretty scrolls underneath, and spiral ribbon above, terminating with a curved head ;  $2\frac{1}{2}$ in. long, **4 guineas**

1464 **Etruscan Fibula**, pure gold, the bow ornamented with an arch of filigree and floral quatrefoils laid on ; the pin guard with similar floral devices and terminating with a winged lion ;  $1\frac{1}{2}$ in. long, **£3 10s**

1465 **Etruscan Fibula**, pure gold, the bow ornamented with applied floral designs, the pin guard with three applied quatrefoils and two winged lions,  $1\frac{1}{2}$ in. long, **£3 10s**

1466 **Etruscan Fibula**, pure gold, on the bow applied floral ornament, the pin guard partitioned with roped wire and terminating with a duck ;  $1\frac{1}{2}$ in. long ; **3 guineas**



GOLD ORNAMENTS.—*Continued.*

1467 **Etruscan Fibula**, pure gold, the bow decorated with an arch of twisted wire and small rosettes, the pin guard partitioned and terminating in a winged lion; 1 $\frac{3}{8}$ in. long, **£2 10s**

1468 **Greek Gold Bracelets**, a pair, of the Mycenæ period, formed of a hollow tube of fine gold expanding towards the centre where a ridge is formed, and ribbed at the opposite and slender part (one slightly punctured in excavation), 3 $\frac{1}{8}$ in. by 2 $\frac{3}{4}$ in., **12 guineas**

1469 **Greek Gold Fibula**, very large size, pure gold, formed as a winged griffin and a seahorse facing each other above the pin, and sheath ornamented with honeysuckle pattern in relief, terminating in a large pomegranate; 3 $\frac{1}{8}$ in. high, 8 $\frac{1}{4}$ in. long, **25 guineas**

*A very rare and exceptionally elaborate piece in beautiful condition.*

1470 **Greek Gold Fibula**, another, same design and size as the preceding, but one wing, tail, and both ears of the griffin missing, **16 guineas**

1471 **Greek Gold Necklet**, composed of 212 rings of gold of triangular section, two end pieces and a central ornament formed of two cones joined at their bases; 14 $\frac{3}{4}$ in. long, **20 guineas**

1472 **Peruvian Gold Figure**, from the province of Cundinamarca, representing the Chief Deity of the Chibchas, the God Chibchachimi the protector of agriculture and patron of goldsmiths; pure gold, the details of the head and body rendered in wire applied to the surface, the hands turned upward as in benediction, the lower parts of the legs divided, as roots running into the earth 2 $\frac{5}{8}$ in. high; **10 guineas**

1473 **Peruvian Gold Figure**, the God Chibchachimi, consisting of a flat plate of pure gold shaped as the outlines of a man with gold wire laid on for the details of the face, body, arms with hands upraised, and legs, and two plate ornaments for the ears, 3in. high; **6 guineas**

1474 **Peruvian Gold Figure**, the God Chibchachimi, another flat plate of pure gold with similar wire details slightly differing in arrangement, 2 $\frac{1}{4}$ in. high; **4 guineas**

1475 **Peruvian Gold Figure**, from the province of Cundinamarca, representing one of the Deities of the Chibchas, probably the God of War, consisting of a flat plate of pure gold with details of a man in a high headdress rendered by gold wire applied to the surface, large nose ring in nostrils, one large flat hand with claw-like fingers upraised and a club by the right side; 3 $\frac{1}{4}$ in. high, **9 guineas**

## LOCK.

1476 **Lock and Key**, complicated action, with four bolts, and two levers on the back of the box, the box overlaid with a pierced brass plate cut with design of angels supporting Cross, monogram, etc. within an oval and etched on the surface, 17 $\frac{3}{4}$ in. long by 9in. high, also a small catch of similar construction, **18 guineas**



## POTTERY.

1477 **Majolica Plate**, Castelli, painted with landscape and figures, the sun rising behind a lake ;  $9\frac{1}{4}$ in. dia., £1 10s

1478 **Majolica Plate**, Castelli, another similar landscape with ruins to the left ;  $9\frac{1}{4}$ in. dia., £1 10s

1479 **Palissy Ware Dish**, oval, with broad deeply hollowed rim, and narrow hollow on the extreme edge, lustrous mottled glaze of various colours ;  $13\frac{1}{2}$ in. by  $10\frac{1}{2}$ in., 5 guineas *French XVI. Cent.*

## SPURS.

1480 **Silver Spurs**, with very large steel rowels, the frames for the rowels finely chased ; the grips consist of broad bands with figures of knights in armour tilting in relief on a stipple ground between small guilloche borders, and are inscribed on the inside, on one VIRTUTE. NON. VIRTUS. and on the other, MANUS. HÆC. INIMICA TYRANNIS.,  $7\frac{1}{2}$ in. long ; the pair 8 guineas

## STONE IMPLEMENTS.

1481 **Axe Hammer**, a large and perfect specimen, dark stone, flat under side, upper side bevelled from bore to point ; found at Olympia, Greece ; 7in. long ; £1 5s.

1482 **Axe**, brown stone, boldly chipped, parallel sides, rounded butt, polished cutting edge ; from Denmark ;  $5\frac{1}{2}$ in. long ; 12/6

1483 **Axe**, grey stone, boldly chipped, sides tapering towards butt, rounded cutting edge ; from Denmark ;  $5\frac{5}{8}$ in. long ; 12/6

1484 **Axe**, creamy stone, chipped and ridges polished, sides tapering towards butt, polished cutting edge slightly damaged ; from Denmark ;  $4\frac{1}{4}$ in. long ; 8/6

